

Ancient Egypt – a Progressive-Regressive Formalist Account of Antiquity and Tributary Modes of Production
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Introduction by Jean-Paul Sartre

Imagine history to be a man among people travelling in buses and creating labour in monastic groves, this then is Sirohi's abstraction which is also a form of totalisation which is in a dialectical inquiry – he means sketches like this is progressive and regressive in his dialectical totalisation and inquiry work which means a number of literary situations as well in modern Spain and this then is history – that totalisation of a man's life in the opposition modernity and the past.

- I. Formalisms of Slave Labour and Black Plantation Labour even Arab Labour in Linkages to Byzantium and Macedonian states, with even progressive-regressive forms of cities and archaic factories, finally forms of Graeco-Roman Israel and types of concentrations of Arab Islamicate formations and over-production crises and static models of temporality linked to Mexican Mestizo labour and Incan formalisms of the same, with formal modes of production in Italian Roman power, all first changed by Christ in the 40 BC and then in Paul and Mohammad in the 250 AD, and finally a long antiquity before in 5000 BC – 40 BC, 250 AD of in fact a long continuity in types mentioned above – workers before capitalism.

Types of labour ensembles then disperse into laboring factories across rural and city Egypt which had a Pharonic dictatorship with types of complex forms of pyramidal structures or modes of production which were complex vectores of slave labour, even black labour, which then developed the Southern Egyptian mode of production with labour and even industries, factories, and types of granaries and agriculture and merchant capital which in a network of ensembles went to the central northern plains and created Islamicate cultures of in fact old Macedonian trade and housing which then went central to Egyptian squares and cities all of which were criss-crossed by forms of merchant capital, congeries of labour contractors, and even types of large mass migration to the Islamicate cities and was heavily Meccan in Mohammad's emancipatory period after Christianity's influence which created a syntax in the Arab sense of insurrectional ensembles which dispersed into tributary modes of production and large flat forms of empty backward and static ensembles of peasant formations and peasant labour in whose perception there was too much backwardness and poverty compared to the Algerian ports leading to the Mediterranean cities of the Pope and Christianity, and this created in fact consciousness of monastic lives in the hills of Egypt which in turn had a long Franciscan history which indents the world of trade with Biblical Islamic developments in Southern parts of Israel which included Jewish trade and complex types of villages in the free period of medieval Europe.

- II. Sketches of Ensemble Analysis to Blues Tonalism

One ensemble was the small working class in stone quarries in the 6000 BC – 4000 BC period which then in progressive-regressive fashion created ensembles of peasant and factories in agrarian countrysides which produced Moses' stories in the central Euphrates and Tigris rivers which then is ensembles in the modern and medieval period

creating Christian influenced Islamic culture which in ensembles of analysis are peasants moving to northern hills and forming communities around monastic life and is then the trade in the region of cities of Egypt which produces large working class ensembles and together was the Tahrir Square revolution which then is modern Islam with even forms of monastic labour creating again the Paulinian syntax of post-Christian Islam which in Mohammad's journeys was called "Thebes".